3: Mountford E-5 (1948) 1956 OII7 Muragin OII7

sticks and singing the burial songs. The cross-hatched areas throughout the painting symbolize the dust rising from the feet of the dancers.

Plate 101C, E pictures the painted skull of a *jiritja* woman of the honey bee totem of the *dalwongu mata*[27] of Blue Mud Bay.

On Plate 101C the central dotted triangular design is the bee-bread, and the transverse lines across it, the young bees. The diamond shapes, covering the whole skull, represent the comb filled with honey, and the surrounding white lines, the wax.

(iv) *Coffins*

The aborigines of Yirrkalla use two kinds of coffins: log coffins, in which the bones are finally deposited, and temporary bark coffins, in which the wife or mother carries the bones from camp to camp.

I saw several log coffins at Yirrkalla. They were placed vertically in the ground and stood up to seven feet in height. Although some had rings cut round their circumference, all evidence of painted decoration had been washed away by the elements.

However, my informants made me seven replicas of the temporary bark coffins. These coffins belonged to individuals of five totems: *Tjambuwal*, the thunder-man; *garlwa*, the green turtle; *kapu*, the water totem; *tungaldji*, the brolga; and *kundura*, the serpent.

Warner[28] describes how, when the log is being prepared and painted as a coffin, it is treated in a similar manner to a totemic emblem. It is kept in a special place and, while being painted, is chanted over by men singing a cycle of songs belonging to the moiety of the dead men.

Tjambuwal, the Thunder-man

Plate 102A, B is the design painted on a temporary bark coffin of a man who was a member of the totems of *Tjambuwal*, the thunder-man, *tjunda*, the lizard, and *buorta*, the water-bird.

The three top centre panels on A refer to the *Tjambuwal* myth. In the centre is *Tjambuwal* with splashes of his urine rising into the sky and forming clouds. The clouds, *wulmu* (curious loops of clouds, which the natives pointed out to me), occupy the panels on either side of *Tjambuwal*. The outer upper panels deal with the bird, *buorta*, whose tracks are indicated in one group of diagonal lines, and the seeds of the swamp grass on which *buorta* feeds are shown as dots in the adjacent group. The cross-hatching between these lines represent the leaves of the swamp grass.[29]

The designs in the four lower panels all refer to the lizard, *tjunda*, at Port Bradshaw. In these panels the artist has painted the traditional designs of the

27. This is the *mata* design of the *dalwongu* language group. Fig. 64J.
28. Warner (1937), p. 441.
29. These designs are almost identical with those on the music stick of *Djunkgao*. Pl. 132E, F.